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and yellow, was cleverly mingled with silver; gloss was cunningly contrasted with flat color for effect's sake, and gloss did very good work when properly used. Boule knew what to do with colors and materials. He *must* have had the propinquity of handsome people in his mind, in order to design such good backgrounds. Some of the cabinets in our Jones collection at South Kensington, are among the most perfect examples I have seen of fine Boule inlaying in several metals.

Something might be done in the hammock line for the purpose of sofas. No stuffed couch is as cool nor as useful as a hammock. No form is more beautiful than the simple sling, which could be mounted on props of decorated cane, or the richest veneer, if not carried up to the roof or wall on cords of colored silk. Let the enterprising American firms prepare a simple hammock-form suited for a lounge or a bed, and every English drawing-room and nursery would start one. Every caterpillar shows us, summer after summer, how to be happy while resting in mid-air, yet no one has ever knelt at the feet of the humble worm and taken his hint of a silken sling.

A very pretty sofa, too, might recall a filagree basket. We place dolls in very dainty baskets inside Easter eggs; why should not some such pretty couch be placed at the disposal of a pretty woman?

Oriental couches, soft pillowed nests hardly above the floor line, have been found very pleasant and picturesque lounges both for boudoirs and smoking-rooms, but are not used as much as they might be. But horizontal lines generally want carrying up into some gentle curve, which, however, must have a *raison d'être*, like everything else.

TAPESTRY PAINTING.

THERE are many things to be said in favor of the revival of tapestry painting for decorative purposes, as a substitute for tapestry working. The effect and, to a certain degree, the appearance of the needle work is retained in the painting, with the advantage that it is much easier of accomplishment, therefore less wearisome and, we should imagine, more interesting.

Let one consider a moment the qualities of tapestry work, the amount of time and labor and thought expended upon the execution and completion of a single yard. Can any one contemplate the Bayeux Tapestry, for instance, without pitying the Queen and her assistants who exhausted their strength and energies upon an article that was afterwards thought so little of as to be used by the soldiers to cover their cannon from the rain, and even now to be so far from the thoughts of its monkish keepers that they do not appreciate its history or its historical value. It is dingy, dusty, and were it not that it is the only authentic record we have of the costume of the people of the particular period when it was made, it would be worthless. It is so with the tapestries at Hampton Court and Versailles; they are faded and obscure, and are very appropriately put at the top of the house, where they will continue to accumulate dust and keep out of the way of the majority of sight-seers. The great framed monstrosities at Versailles, representing hunting scenes, Fontainebleau and a half dozen other phases of French life, are of little or no practical value excepting as an illustration of how heavily time

must have hung on the hands of the royal court, when they could give their aid and direction to the fabrication of such things. Necessarily these are immense, they must be in order to have any effect; they are ponderous, unwieldy, cumbersome. So it is, to a comparative extent, the case with tapestry made for home decoration. Time and money have been spent upon it, and, if it is the work of some member of the household, an interest attaches to it, naturally, that forbids the disposal of it in the cellar or attic, and it hangs, and hangs, and becomes saturated (!) with dust; looks so grimy that it would shame a genuine Daghestan rug for absolute threadbareness.

All these principal drawbacks to the employment of tapestry are absent from tapestry painting. The process is not very expensive either in time or money; a better outline can be produced than in weaving, and the comparative cheapness and ease of its production will allow of new designs being frequently made for the same room, and the old ones, when they have become

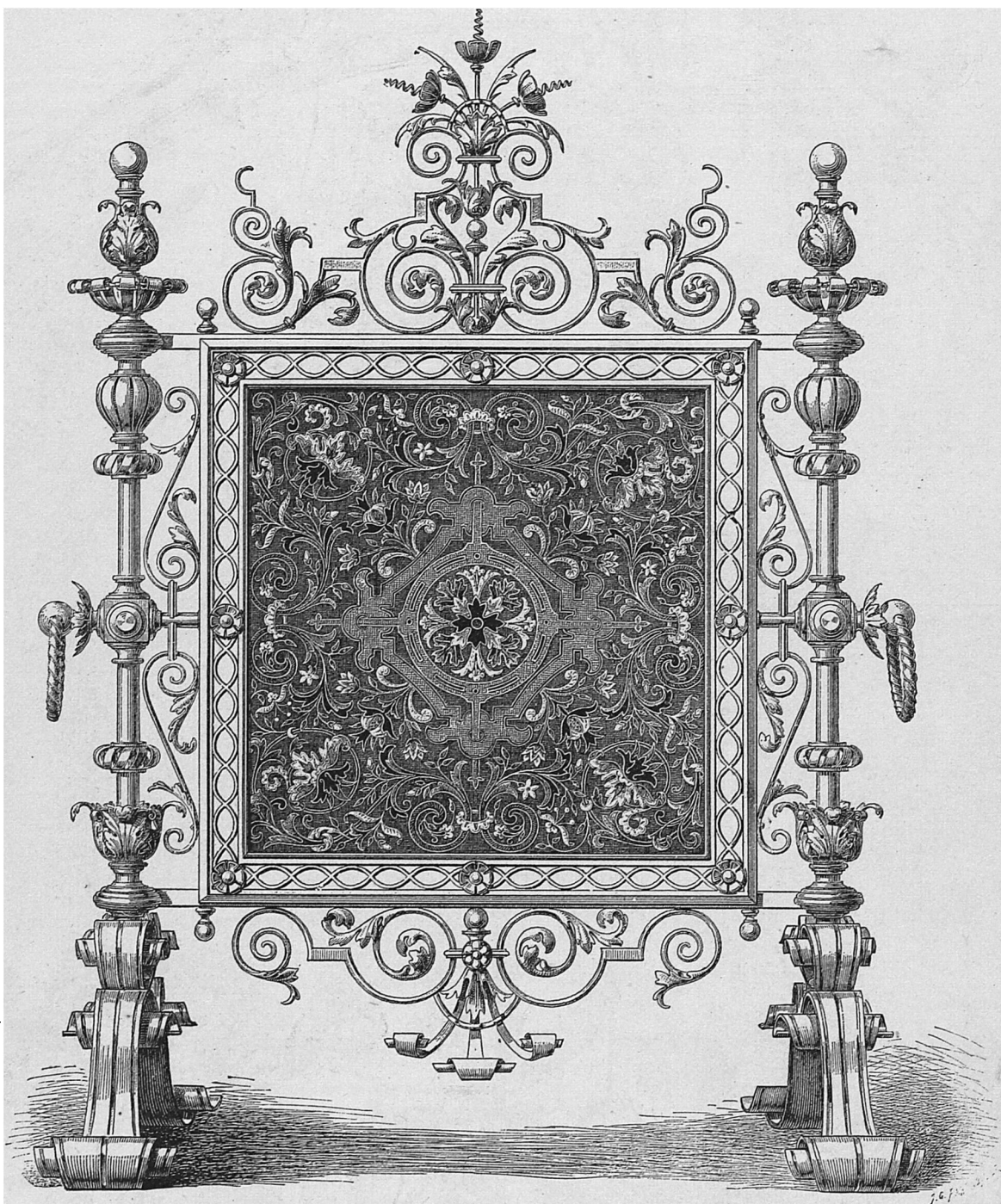
be dispensed with. It is interesting to recall the employment of the esthetic young lady of a former age who had an artist to outline her figures, while she did all the labor and toil in the work; to-day the process of painting offers to those who have the ability, a pleasing and a useful divertisement.

DOMESTIC USE OF STAINED GLASS.

WHEN blue glass lost its hold upon popular fancy and the esthetic pane of cerulian tint was removed from the upper sash, and the young branches of the family no longer sat within the beneficent influence of its strength-giving rays, the public taste demanded a substitute and refused to be satisfied with the opalesque silicate of the Museum of Art, or the relics of some Trojan Pleasanton turned up by Schlieman on the Plains of Ilium.

The ever-ready brain of the plotting money-maker was equal to the occasion, and the ebb of fashion was turned into a flood of enthusiasm on the merits of stained glass. From the American palace to the American cottage all things had their proportion of tinted glass, the more luxurious paneled their doors with some translucent stone showing gradations of shade and shadows, the more economical found water-colors would stain their windows, and they sketched the vagaries of their mind across the pane, or trailed a lovely vine through the centre of their looking-glass; walls were broken through to make an excuse that there was an opening requiring a colored glass filling, and the desirable qualities of a window looking into a dark closet were freely discussed and conceded, while many a corner that never expected to develop itself into anything beyond the simple fulfilment of its own destiny, as one of the unimportant components in the grand whole of the apartment, after a time set up an individuality of its own by the introduction of stained glass, and raised the neglected nook from the lowest art condition, a refuge for dust, to the supremest agony of estheticism, a choice nook for a bit of color.

Fashion in its judgment and its taste, soon discovered where stained glass was most applicable and best suited. It forbid the display of pictures in a hall where colored windows were liable to throw a light that would destroy their effect, and it found that the transom over the door was in itself hideous, as were also the lights



IRON FIRE SCREEN.

This representation of an iron fire screen was designed by Messrs. Kayser & Grossheim of Berlin. The frame is of wrought iron, delicately worked with ornamental figures, rosettes and scrolls, hand-filed and polished. The frame is often bronzed or may be made of brass. The centre piece is hand-worked tapestry, made by Professor Ewald of Berlin.

clogged with dust, and consequently unwholesome, can be thrown away without the qualms of conscience and of purse which would afflict the man who had to throw away a piece of really costly material.

The recent exhibition of this work at Messrs. Howell & James' establishment, in London, has shown the excellent results and possibilities of the art. On this side of the Atlantic we have had to be content with a reproduction in black and white, in an illustrated paper's extra, of the gems of that display, and while we can call our imagination to our aid in determining the natural beauty of the workmanship, we feel much disposed to regret the loss of opportunity to see the painting itself. It will, we trust, suggest a new means of home pastime that will be taken advantage of by the ladies, and serve to adorn the fashionable parlors in place of much that might now so readily

on either side, and it suggested the propriety of filling them both with scrolls, and arabesques and vines in all the colors of a spectrum. In the door itself the panels were removed, and a lattice, with the interstices containing fragments of glass, took their places. The landing half way up the stairs had a window that served as an observatory for visitors to look out upon all the confusion and disorder of the side yard, but it was renovated with lead lines and blue and violet and red, and a few hundred additional colors and tints, and the caller is now greeted by a flood of brilliant sunlight that gives a mystic and inviting appearance to the entrance.

In dark rooms it was readily understood that there must be colors used which reflect light rather than absorb it, and ground or strongly tinted glass was properly avoided, and in libraries the intellectual reflections of blue or gray, or possibly

green, were considered the suitable accompaniments to a highly cultivated condition.

The lower half of windows was obtrusive, admitted too much of the outside world, and the world was shut out by a movable screen of glass or the more substantially fitted rose pattern panes. Those of an exceedingly economical turn of mind have been known to tap the glass softly with putty and varnish it, giving the appearance, and most delusively so, of being ground.

The conventional place for stained glass appears to be in bay windows, an excellent one, and if partially concealed by a hanging of cur-

background of jewels. Immense glass hemispheres are suspended beneath chandeliers, and shades for side brackets are of divers pieces, even the chimneys for lamps and argands are of twisted tubes of variegated hues.

One might thus enumerate endless lists of uses to which stained glass may be put, and daily there is discovered some new value that it possesses.

The illustration upon this page shows a design for two windows, both simple, but not less effective, and while it is futile to attempt the reproduction in black and white of such a piece of art, one may picture the true effect by permitting his imagination to carry him beyond the printed hues to the spirit of the sketch.

An outgrowth of stained glass, although, we imagine,

Among the imitations are fine mosaics, elaborate designs in marquetry, walnut burls, mahogany, tulip wood, black walnut, oaks, moss agates, Mexican onyx, lapis lazuli, malachite, dove marble and many others. The glass veneer is not only beautiful and durable, but can be easily and frequently cleaned. It is not at all costly, and is made additionally valuable by the fact that while in case of accident any broken portion can easily be replaced, the most elaborate decorations can be removed and replaced as may be desired without destruction or loss of material.

England for many years had just claims to manufacturing the best quality of stained glass, but Germany has of late so decidedly come to the front as to place England quite in the second rank. In Munich there are large houses for the sale of stained glass, and with the usual persistence and thoroughness of the German worker, the true appearance of the antique has been admirably reproduced. The factory at Schliersee is particularly noticeable in its productions, making slates that are so varied in their tints and shades as to obviate to a considerable extent the necessity for using paints in the carrying out of any design; every color and shade required appears to be at hand.

This factory excels also in the quality of Roundels or Bulls Eyes, which are gaining so largely in favor, and so freely introduced into glass windows and so-called mosaic work.

These Roundels are very bright, show

tains on a line with the side of the room and across the opening to the bay, the effect is heightened. In fact, stained glass, like all other beautiful things, is somewhat improved by being slightly tempered, and by cutting off a portion of its richness the brilliancy of the effect may be increased.

The French have been abreast of the times, and show cabinets for parlors with stained glass doors. The back of the cabinet may be removed, allowing the light to come through it, or some artificial means might be adopted to show off its beauties at night.

Mosaic scrolls and vines, framed and hung against the wall, or so displayed as to admit a light behind them, are other new applications of glass, and the elaboration of screens is unlimited in its scope; one recently made had the representation of a peacock upon it, and the feathers, with all the beautiful hues of nature, were brought out in the greatest variety of shades, against a

hardly to be claimed as a corresponding material, is glass veneer that has quite recently made its appearance and used for a variety of purposes. It is baked and burned to make the colors fast, and is further strengthened by a backing of stone enamel, the result being the production of plates which, when properly placed, will withstand any usage that would be withstood successfully by wood, iron or stone. The veneer makes very handsome panels for furniture, is an admirable material for table tops, and, in fact, can be employed in an infinite variety of ways.

excellent colors, and as they are comparatively low priced, they are particularly adapted to produce pleasing and artistic effects in windows, where a more costly glass painting or finer mosaic work would, for various reasons, be less desirable or out of place. For church windows these Bulls Eyes are well adapted, causing a mellow and subdued light.

A Plaque recently painted by a lady in New York is scarcely distinguishable from Limoges ware. Upon the old blue background, water-lilies with brown leaves are strongly and effectively outlined, and the finish is particularly good.

